

MR. BIG LEEN HOTO





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(The Electric Drill Song)

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DADDY, BROTHER, LOVER, LITTLE BOY

(The Electric Drill Song)

Words and Music by
Billy Sheehan, Pat Torpey,
Andre Pessis, Paul Gilbert
and Eric Martin

C5/E F5 G5III E5VII E5 C5 D5V D5 Eb5 G5 Bb5 F5I

Uptempo Rock ♩ = 180

Intro

*Effects

(Approx. 15 sec.)

Pow!

Gtr. I

P.M. P.M. P.M.

T.A.B.

*Sound effects (elec. drill, backwards gtrs. & backwards voices). There are four gtrs., two of which ascend to G5 chord via previously depressed trem. bar, and two which slide down to G5 (all rec. backwards).

[illegible]

Pre-chorus
Eb5 $\frac{3}{4}$ w/Fill 3 (2nd time only)

Ev' - ry - thing__ you're look - in' for,__ you__

Rhy. Fig. 3

P.M.-----4 P.M.-----4 P.M.-----4 sl.

sl.

Play Rhy. Fill 1 2nd time

Fsus4 F

can find__ in me._____ I'll__ be an - y thing__

Eb5

3rd time to Coda

P.M.-----4 P.M. P.M.-----4 P.M.-----

Fill 3

Gtr. II

slack

(3)

Gtr. III

slack

(3)

Rhy. Fill 1

sl.

sl.

D5 N.C. Chorus G5

— you want, an - y - one you need. I'll be your dad-dy, your broth-er, your

(end Rhy. Fig. 3)

P.M. P.M. P.M. P.M. P.M.

8 8 8 10 7 7 (7) 7 7 7 3 3 5 5 5 5 5 5 5 3 4 5 3 5 5

6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

1. sl. w/Rhy. Figs. 1 & 1A @3fr. G

w/Fill 1 N.C.

lov - er and your lit - tle boy. E - yow!

Riff A 1/2 A.H. (15ma) A.H. (15ma) (end Riff A) 1/2

semi-harm. - 1/2 A.H. A.H. 1/2

6 3 8 5 3 5 3 5 3 5 3 1 1

A.H. pitches: B F#

C5/E F5 G5

2. When your

Gtr. III

Harm. (8va) *6

vol. off f trem. bar vib. w/bar (w/echo repeats)

Harm. *6

5 (5) (5) (5) (5)

*Depress bar before striking note.

Fill 1

1/2 1/2 1/2

semi-harm. - 1/2

18 15 17 17 15 17 15 17 15 17 15 13

2. w/Fill 2
N.C.

lov - er and your lit - tle boy. _____

Riff B

1/2

3 3

(end Riff B)

P.M.-----

1/2

6 3 6 5 3 5 3 5 5 4 3 5 4 3 1

semi-harm.

Interlude

Gtr. E5^{VII}
II

Gtr. I

pick slide

Full

pick slides-----

(wide vib.)

Full Full Full

pick sl.

Full

Full Full Full

5 (5) 7 (7)

Harm.

slight vib. (w/bar)

Harm.

P P P P

P.M.-----

12 (12) 21 19 17 16 19 17 16 14 17 17 16 14 19 17 15 14 17 17 15 14 12

P P

E5

8va----

E5

P.M. > P.M.-----

Rhy. Fig. 4-----

va-----

loco

w/Rhy. Fig. 4 (6 times)

H P

3

H P

17 19 20 17 19 17 20 19 17 22 19 17 20 19 17 19 17 16 14 17 16 14 16 14 17 14 16 17 16 14 12 14 12 15 12 14 15

P sl. H

H

Fill 2

1/2

semi-harm.-----

3 3

P.M.-----

1/2

18 15 17 17 15 17 15 17 17 16 15 17 16 15 13 13

D5

Eb5

P.M.

Gtr. II

Harm. (15ma) *2

slack

*1

slack

*2

trem. bar

Harm. (15ma) *2

slack

*1

slack

*2

Gtr. III (Gtr. III out)

Gtr. IV

Harm. (15ma) *1

slack

*2

trem. bar

Harm. (15ma) *1

slack

*2

*Pull bar up.

Coda

F5

D5

Eb5

w/Rhy. Fig. 3

F5

— you want, — an - y - one you need. —

Ev' - ry - thing — you're

P.M. -- 4 P.M. -- 4 P.M. P.M. ----- 4 P.M. ----- 4 P.M. -- 4 P.M.

sl.

sl.

Fsus4 F

Eb5

D5

N.C.

look - in' for. — An - y - thing that you — want — and more — Your

Chorus

G5

w/Riff A & Fill 1

dad - dy, your broth - er, your lov - er and your lit - tle boy. —

sl.

sl.

Gtr. I G5 w/Fill 4 w/Riff B & Fill 2 N.C. G5

Yow! Your dad-dy, your broth-er, your

w/Riff A & Fill 1 N.C. G5

lov-er and your lit-tle boy. I'm read-y.

w/Riff B & Fill 2 N.C. G5 Bb5 F5¹ Free time C5

Yeah! Come on! I'll

be your ev-ry-thing.

Gtr. III (Gtr. III out) sl.

Gtr. II pick slides (continuous scrape-----) trem. bar slack

w/Additional overdubbed gtrs. creating trem. bar effects & harmonizer G5

Huh!

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

10 9 (9) 8 7 6 5 4 (4) 3 2 (2) 3 3

sl. sl. sl. sl. sl. sl. sl. sl.

Fill 4

Gtr. II

Harm. (15ma) *2

trem. bar slack

Harm. *2

3 (3)

*Depress bar before striking note.

Additional Lyrics

2. When your body needs salvation, I'll be your tender touch.
I take all the love you give me, and give you twice as much.
When we get undercover, and do the horizontal mile,
I'm in the mood to answer to your call of the wild.

ALIVE AND KICKIN'

Words and Music by
Billy Sheehan, Pat Torpey
Andre Pessis, Paul Gilbey
and Eric Marti

Moderate Rock ♩=112

Free time
N.C.

Intro

In time
Rhy. Fig. 1

N.C.

G

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a triplet of eighth notes (F#, G, A) marked with a 'P' (piano) dynamic and a '3' above it. This is followed by a half note (B), a quarter note (C), and a half note (D). A double bar line follows. The next section starts with a half note (F#), a half note (G), and a half note (A), all marked with a '1/2' time signature. A double bar line follows. The final section begins with a half note (F#), a half note (G), and a half note (A), all marked with a '1/2' time signature. This is followed by a half note (B), a half note (C), and a half note (D), all marked with a '1/2' time signature. The piece ends with a half note (F#), a half note (G), and a half note (A), all marked with a '1/2' time signature. The bottom staff is in bass clef. It begins with a half note (F#), a half note (G), and a half note (A), all marked with a '1/2' time signature. This is followed by a half note (B), a half note (C), and a half note (D), all marked with a '1/2' time signature. A double bar line follows. The final section begins with a half note (F#), a half note (G), and a half note (A), all marked with a '1/2' time signature. This is followed by a half note (B), a half note (C), and a half note (D), all marked with a '1/2' time signature. The piece ends with a half note (F#), a half note (G), and a half note (A), all marked with a '1/2' time signature.

N.C.

Fsus4

C5 Bb5 G5 Fsus4

C5 Bb5 G5 C5

Whoo!

N.C. Fsus4 C5 Bb5 G5 Fsus4 C5 Bb5 G5 C

Who!

1/2 1/2

1/2 1/2 let ring-----

sl. sl. sl.

(6) 0 0 0 0 6 5 8 (6) 6 8 8 5 5 5 5 3 0 5 8 (6) 6 8 8 5 5 5 5 3 0 5 8

1. Black -

1st, 2nd Verses
*w/Rhy. Fig. 1

top blaz - in', home - town fad - in' out of sight in the rear-view mir - ror.

2. See additional lyrics
*Rhy. Fig. 1 is played *mp* during verses.

ie Ray blast-in' on the ra - di - o, as I slam it in - to high - er gear. My ba -

w/Rhy. Fig. 1 (1st 7 bars only)

N.C. G N.C. F#sus4 C5 Bb5 G5 F#sus4 C5 Bb5 G5 C7

by's by my side, tears in her eyes, writ - in' a good-bye let - ter, say - in', "John -

ny and me are run-nin' wild_ and run-nin' free_ just like you did, Mom - ma."

Pre-chorus

N.C. Csus4 C Dsus4 D Csus4 C Dsus4

Don't know where we're go - ing _____ Yeah, when we get there we'll know.
(Don't know where we're go - ing.)

sl

To Coda I

N.C. D Csus4 C Dsus4 D F5

Mmm, we're gon - na fol - low the code of the road.

sl.

sl.

(Fsus2) G Chorus w/Rhy. Fig. 1 N.C. G

Jump in - to the fire, keep

let ring- sl.

sl.

N.C. Fsus4 C5 Bb5 G5 Fsus4 C5 Bb5 G5 C7

our love a - live and kick - in' down the door, it's what we're liv - in' for. Rock-

C5 Bb5 G5 C7 C5 Bb5 G5 G N.C. G N.C. G

in' side by side, keep your love a - live and kick - in'! Mm, yeah! 2. We got ev -

D.S. al Coda I

Coda I (Fsus2) G

way. Yeah! Down that high - way. Jump

let ring- sl.

sl.

Chorus
w/Rhy. Fig. 1 (1st 7 bars only)

N.C. G N.C. F#sus4 C5 Bb5 G5 F#sus4

in - to the fire. keep our love a - live and kick - in' down the door, it's

C5 Bb5 G5 C7 C5 Bb5 G5 C7

what we're liv - in' for. Rock - in' side by side, keep your love a - live and kick -

2nd time w/Fill 1 N.C. G w/Rhy. Fill 1 N.C. G N.C. w/Rhy. Fig. 1 (1st 7 bars only)

in'. Hmm. Jump in - to the fire, keep

N.C. F#sus4 C5 Bb5 G5 F#sus4 C5 Bb5 G5 C7

our love a - live and kick - in'. down the walls, when free-dom calls. Rock -

To Coda II

C5 Bb5 G5 C7 C5 Bb5 G5 G N.C. G

in' side by side, keep your love a - live and kick - in'. A -

N.C. Interlude

live and kick - in'!

1/2 1/2 (8va) A.H. sl 1/2 1/2

1/2 1/2 A.H. 1/2 1/2

A.H. pitch: B sl (0) 5 (5) (0) 5 3 0 4 0 3 0 (0) 9 7 9 8 7 5 7 5 7 6 5 3 0

Rhy. Fill 1 1/2 1/2 (8va) A.H. sl 1/2 1/2 A.H.

A.H. pitch: B sl (0) 5 (5) (0) 5 3 0 4 0 3 0 (0)

Fill 1 (Gtr. II) 1/4 Full A.H. (8va) A.H. (8va)

P.M. P.M.--- A.H. P.M.--- A.H.P.M.---

1/4 Full 1/2 1/2

A.H. pitch: C A.H. pitch: G (5) (5) (3) (3) sl

1/2 E5 E7#9 N.C. A.H. (8va) sl. 1/2 E5 1/2

1/2 1/2 P.M. A.H. sl. 1/2 1/2

(0) 5 3 0 4 0 3 0 (2) 7 0 7 0 0 (0) 5 3 0 4 0 3 0

A.H. pitch: F#

N.C. 3 6 A.H. (15ma) A.H. (8va) Gtr. II 1 1/2 Harm. ---

P.M. --- A.H. semi-harm. --- trem. bar 1 1/2 *2 **Harm. ---

(2) 5 6 7 5 6 7 8 7 8 7 8 9 7 8 9 (9) 7 9 8 7 5 7 0 (0) 2 6 3 3

A.H. pitches: G# D#

*Pull up on bar
 **Allow bar to snap back to normal position creating flutter.

Guitar solo

Harm. (8va)

(Gtr. I out)

(0) 4 5 7 4 7 5 4 7 5 4 7 7 4 7 5 4 7 5 4 7 5 4 7 5 5

1/2 Full P 3 pick sl. sl. pick sl. sl.

(5) 1/2 Full P 15 (15) 12 15 12 15 14 13 14 12 14 13 12 12 12 (12) 15 12 15 0 7 7

(0)

Full A.H. (15ma) Full P Full T P (Gtr. II out) sl. hold bend Full T P sl.

pick sl. sl. Full A.H. sl. sl. Full P 15 18 15 (15)

(7) 2 2 0 5 (5) 2 3 2 3 14 (14) 12 14 0 0

sl. sl. A.H. pitch: G#

G F#sus4/G

Woo! _____ Yeah, — yeah. _____

Gtr. I mf

1/2

C7 N.C. G

Ow. _____ Hmm. _____

let ring- - - - - 1

3

P P P

N.C. G

Kick it up boys.

1/2

sl. b sl. >

let ring- - - - - 1 let ring- - - - - 1 let ring- - - - - 1

sl. 6 5 3

F#sus4/G

live and — kick - in' _____

1/4 A 1/2 1/2

sl.

1/4 1/2 1/2

sl.

(w/last 2 bars of Rhy. Fig. 1)

Coda II N.C. G N.C. G w/Rhy. Fig. 1 (1st 6 bars only) N.C. G N.C. Fsus4

in' _____ Jump in - to the fire. — Keep our love a - live and kick -

Gtr. II

P.M. — 1/2 P.M. 1/2 Full — sl.

3 5 3 3 5 3 5 5 5

sl.

C5 Bb5 G5 Fsus4 C5 Bb5 G5 C7 C5 Bb5 G5 C7 C5 Bb5 G5 G

in'. 1/2 Full Full H P A.H. (8va) A.H. A.H. (8va)

15 17 15 17 (17) 15 17 15 13 15

H P A.H. pitch: A

G5 w/applause, whistles, and screams

in'. _____ Ow! Woo! —

(Gtr. I)

Full let ring — 1/2 P sl.

17 15 17 15 17 9 12 12 15 15 14 14 12 14 15 15 12 12 3 3 (5) (3) sl.

Additional Lyrics

2. We got everything we own in the trunk and on the roof,
And she's got baby sitting money in her pocket.
We're drivin' fast, ain't no looking back,
We're flyin' through the desert like a rocket.
White line windin' up Interstate Five,
The road goes on forever.
And it doesn't matter where it's gonna take us,
As long as we're together.

2nd Pre-chorus:

We're takin' our chances, gonna do it our way.
Pedal to the metal, shooting down the highway. (To Chorus)

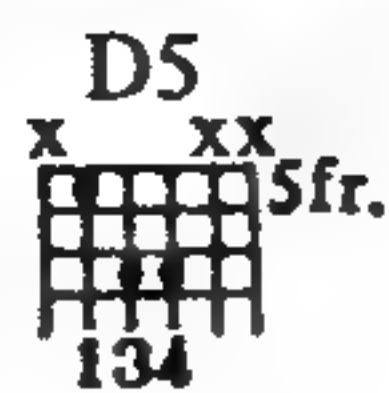
GREEN-TINTED SIXTIES MIND

Words and Music by
Paul Gilbert

Moderate Rock ♩ = 102

N.C.

Riff A-----



Play 3 times

Intro

T
A
B

*Slide w/tapping finger.

Rhy. Fig. 1

both notes vib.

let ring-----

*Slide finger onto pickup polepiece.

1st, 2nd Verses

1. She just woke up, but she's_ still tired. _____ Is that, the
2. She keeps some mem - 'ries locked_ a - way, _____ but they are

(end Rhy. Fig. 1)

let ring- 1

Harm. (8va) *

Harm. (8va) *

*Bend neck for slight vib.

tel - e - phone ring - in? _____ The cur - tains can't hold back_ the light _____ that's reach - in'
al - ways es - cap - in'. _____ Ne - glect won't make them fade_ a way. _____ They're reach - in'

Harm. (8va) *

Harm. (8va) *

*Bend neck for slight vib.

Pre-chorus
Esus4/D

E/D

C#m7

E/B

B



in - to her dreams, —
in - to her dreams, —

down in her heart. —
down in her heart. —

If it had — fin - gers it'd be
Don't need — fin - gers to be



* P.M. ---- 4

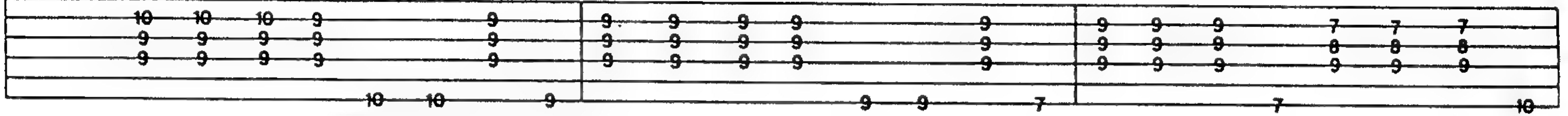
P.M.

P.M. ---- 4

P.M.

P.M.

P.M.



*Play all P.M. notes with L.H. thumb
over neck (next 3 bars).

G/D

D

N.C.

Chorus
E5

F#m7sus4



tear - in' it a - part.
tear - in' it a - part.

You be look - in' groov - y
Got - ta face the day, — there
Hang - in' out with Jan - is,

in a six - ties mov - ie,
is no oth - er way — to
mov - in' to At - lan - tis,



sl.

Rhy. Fig. 2

P.M. ---- 4

P.M. ---- 4



E/G#

A5

C#m7



may - be tell the press you died. —
clear the fog in - side your mind. —
could - 've made it if you tried. —

Lit - tle leg - end ba - by,
Fill it up with dreams, — but
What's the point of force? — It's



Harm. ---- 7
(8va)

sl.

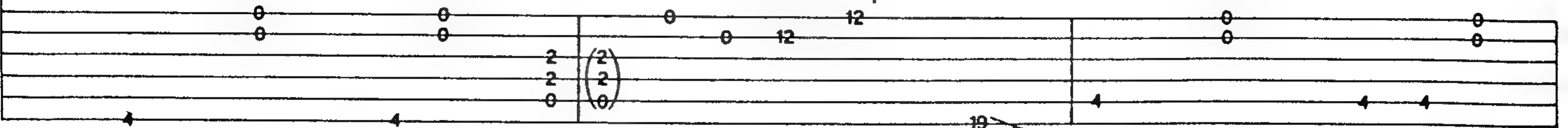
P.M.

let ring ---- 4

let ring ---- 4

Harm. ---- 7

P.M. ---- 4



19 sl.

2nd, 3rd times substitute Rhy. Fill 1

Bsus4

A#m7b5

To Coda 1.

A5

B5

try your ver - y best to hide a green - tint - ed six - ties
all that she can seem to find, a
eas - y as a horse to ride a

(end Rhy. Fig. 2)

P.M.

let ring-----

*T = thumb

w/Rhy. Fig. 1

E

Esus4

D5

E5

F#m9

F#m7

B5(7)

A5

E5

mind.

Guitar solo

⑥open

E5

⑥open

E

E5

⑥open

E

E5

green - tint - ed six - ties mind.

Gtr. II

sl.

sl.

sl.

sl.

⑤4fr.

C#5

E5

⑤4fr.

C#5

sl.

sl.

E5

⑤4fr.

C#5

E5

⑤5fr.

D

E5

⑤5fr.

D

P.M.

both notes vib.

Full

sl.

A.H.

sl.

A.H. pitch: D#

sl.

Rhy. Fill 1

A5

B5

let ring-----

(6)

E5 ⑤5fr. D E5 ⑤2fr. B ⑥5fr. A 4fr. G♯ 3fr. G

P.M. *sl.* P.M. *sim.* P.M. *sl.*

both notes vib.

13 14 12 14 12 8 9 8 9 8 9 8 9 8 9 15 16

sl.

2fr. F♯

A.H. (8va) Full (Gtr. II out) D.S. al Coda

1/2 H P 1/2 H P Full

15 16 15 16 15 16 15 16 16 16 16 16 16 16 15 16 14 17 17 17

Coda A5 B5 w/Rhy. Fig. 2 E5 F♯m7sus4

green - tint - ed six - ties mind. You be look-in' groov - y in a six - ties mov - ie,

E/G♯ A5 N.C. C♯m7

may - be tell the press_ you died. Lit - tle leg - end ba - by,

Bsus4 A♯m7b5 A5 B5

Try your ver - y best to hide. a green - tint - ed six - ties

Outro w/Riff A (3 times) (Gtr. II) E5vii Gtr. I

mind.

U can't hide.

D5 E5vii

H P H P P H H P H P P H P P (0) (0)

0 2 0 0 7 5 0 0 2 0

2 4

CDEF-LUCKY THIS TIME

Words and Music by
Jeff Paris

Moderately slow Rock ♩=88

Intro

Gtr. Rhy. Fig. 1

f

*w/Compact disc scanning sounds for approx. 2 sec.

w/Rhy. Fig. 1

(end Rhy. Fig. 1) Rhy. Fig. 1A (8va) (Gtr. II)

trem. bar

Harm.

Depress bar before striking note.

A.H. (15ma)

A.H.

sl.

dim.

A.H. pitch: Bb

1st, 2nd Verses
w/Rhy. Figs. 1 & 1A (both 2 times)

D G5 D C#sus2 G5 F#sus2

1. Lost_ and a - lone_ in this cit - y of dark - ness, emp - ty of lov - ers and full of lies._____

2. See additional lyrics

(Gtr. III out)

(Gtr. III out)

D G5 D C#sus2 G5 F#sus2

You build a wall be-tween your dreams and the mad - ness. I reach out my hand_ but you run and hide._____

Pre-chorus
Abmaj7/C
Gtr. II { }
w/Rhy. Fill 1
Abmaj7/C
Bbsus2
Csus2 (type 2)
(Gtr. II out)

I've watched you cry in the rain. I wan-na bring back the joy a - gain.

Rhy. Fig. 2 (Gtr. IV)

P.M.-----+ sim.
clean tone

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of two flats (Bb, Eb). It contains a pre-chorus melody with lyrics: "I've watched you cry in the rain. I wan-na bring back the joy a - gain." Above the staff, there are guitar-specific instructions: "Pre-chorus Abmaj7/C Gtr. II { }", "w/Rhy. Fill 1", "Abmaj7/C", "Bbsus2", and "Csus2 (type 2) (Gtr. II out)". The bottom staff is a treble clef with a key signature of two flats, showing a rhythmic figure labeled "Rhy. Fig. 2 (Gtr. IV)". Below this staff, there are fingerings and dynamics: "P.M.-----+ sim." and "clean tone". The bottom of the image shows a bass staff with fingerings for the left hand, including numbers 1 through 5.

Chorus
w/Rhy. Fig. 3
N.C.(Dsus4)

(C) (G/B) (Dsus4) (Emadd9)

o - pen your heart_____ to mine._____ I be - lieve, I be - lieve you might_ be_____

(C) (Gsus2) *D.S. al Coda*

luck - y this time.____ Ba - by.

Coda (w/last bar of Rhy. Fig. 3) (C) (Gsus2) w/Rhy. Fig. 3 (till fade) (Dsus4)

luck - y this time._____ O - pen your heart_____ to mine.____

(C) (G/B) (Dsus4) (Emadd9) *Begin fade* (C) (Gsus2)

I be - lieve, I be - lieve you might be luck - y this time.____

(Dsus4) (C) (G/B) (Dsus4) (Emadd9)

O - pen your heart_____ to - night._____ I'll

(C) (Gsus2) (Dsus4)

reach out my hand.____ Say it, o - pen your heart_____ to mine.____

(C) (G/B) (Dsus4) (Emadd9) (C) (Gsus2) *Fade out*

Take a chance with me, you might be luck - y.

Additional Lyrics

2. No guarantees when you risk your emotion,
So you surrender and it all went astray.
Bitter and hopeless in your cold isolation,
But you my love won't ever fade away.

2nd Pre-chorus:

I wanna dry all your tears.
You know there's nothing to fear, baby. *(To Chorus)*

VOODOO KISS

**Words and Music by
Eric Martin, Andre Pessis
and Pat Torpey**

[illegible]

*Gtr. II:
⑥ = D

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1st, 2nd Verses

A5 N.C.

G5

D5

N.C.

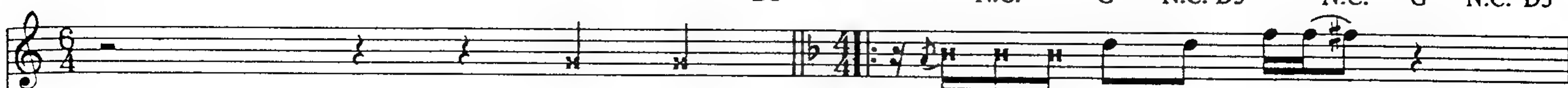
G

N.C. D5

N.C.

G

N.C. D5



Sss - ah!

1. I got the full moon fe - ver,
2. See additional lyrics

Full

sl.

dim.

Full

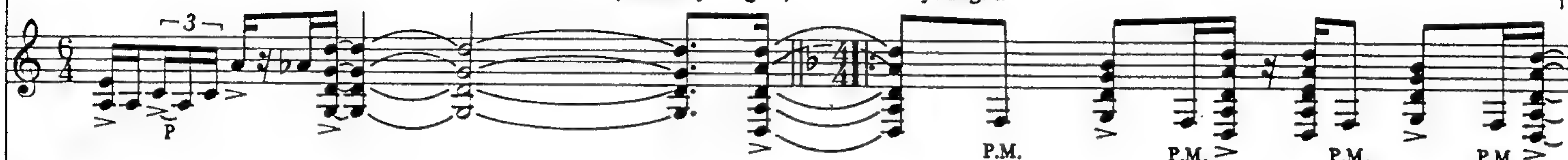
sl.

5 (5)

5

(end Rhy. Fig. 1)

Rhy. Fig. 2



P.M.

P.M.

P.M.

P.M.

w/Rhy. Fig. 2 (3 times)
1st time w/Fill 1

N.C. G N.C.

D5

N.C. G N.C.D5

N.C.

G N.C.D5

N.C. G N.C.D5

N.C.

G N.C. D5

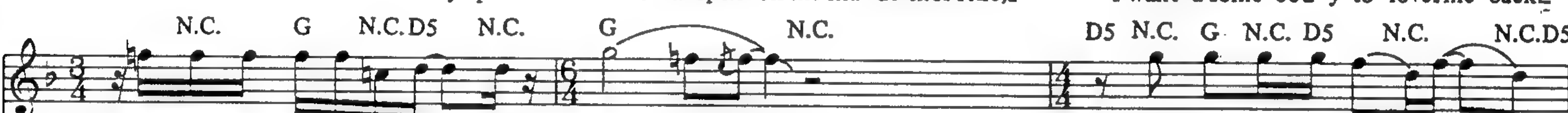
N.C. G N.C.D5



a black cat cut a - cross my path.

Put a spell on me ma-de-moi-selle,

I want a some-bod-y to love me back,



I need some-bod-y to love me

bad.

Dig deep in the mo - jo,



P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

w/Rhy. Fig. 2 (3 times)

N.C. G N.C.

D5

N.C. G N.C.D5

N.C.

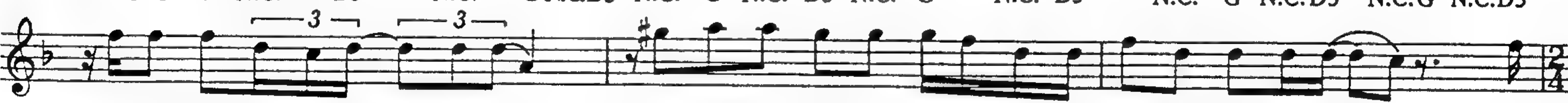
G N.C.D5

N.C. G N.C.D5

N.C.

G N.C. D5

N.C. G N.C.D5



a bad luck run - ning through my veins.

Cook up some bon-temps med-i - cine to drive this curse a - way.

To

Fill 1

8va- sl.

sl.

sl.

sl.

7-22

22



N.C. G N.C. E

G

The musical score is written for three parts: vocal melody, guitar accompaniment, and a bass line. The key signature is one sharp (F#) and the time signature is 2/4.

Vocal Melody:

- Staff 1: Treble clef. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Lyrics: "drive this curse a - way, —" (under "a - way").
- Staff 2: Treble clef. Notes: E4 (quarter), D4 (quarter), C4 (half). Lyrics: "yeah, —" (under "yeah").
- Staff 3: Treble clef. Notes: E4 (quarter), D4 (quarter), C4 (half). Lyrics: "yeah. —" (under "yeah").
- Staff 4: Treble clef. Notes: E4 (quarter), D4 (quarter), C4 (half). Lyrics: "Whoo!" (under "Whoo!").

Guitar Accompaniment:

- Staff 1: Treble clef. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Lyrics: "drive this curse a - way, —" (under "a - way").
- Staff 2: Treble clef. Notes: E4 (quarter), D4 (quarter), C4 (half). Lyrics: "yeah, —" (under "yeah").
- Staff 3: Treble clef. Notes: E4 (quarter), D4 (quarter), C4 (half). Lyrics: "yeah. —" (under "yeah").
- Staff 4: Treble clef. Notes: E4 (quarter), D4 (quarter), C4 (half). Lyrics: "Whoo!" (under "Whoo!").

Bass Line:

- Staff 1: Bass clef. Notes: F#3 (quarter), G#3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). Lyrics: "drive this curse a - way, —" (under "a - way").
- Staff 2: Bass clef. Notes: E3 (quarter), D3 (quarter), C3 (half). Lyrics: "yeah, —" (under "yeah").
- Staff 3: Bass clef. Notes: E3 (quarter), D3 (quarter), C3 (half). Lyrics: "yeah. —" (under "yeah").
- Staff 4: Bass clef. Notes: E3 (quarter), D3 (quarter), C3 (half). Lyrics: "Whoo!" (under "Whoo!").

Performance Notes:

- Chorus:** "drive this curse a - way, —" (under "a - way").
- Verse:** "yeah, —" (under "yeah").
- Bridge:** "yeah. —" (under "yeah").
- Outro:** "Whoo!" (under "Whoo!").

Pre-chorus

2nd time w/Fill 5

A5 N.C.

D5

D/F#

G5

1st time w/Fill 2

A5 N.C.

G5

Touch of___ sweet and nas - ty, a blind man could-n't miss___

Rhy. Fig 3

The musical score consists of three staves. The top staff is a vocal melody in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef, featuring triplets and dynamic markings like 'f' and 'p'. The bottom staff is a guitar part with fret numbers (0, 1, 2, 3, 4, 5) and a 'P' marking.

*Gtr. II

⑥ = D

A5 N.C.

DS

D/F#

G5

DS

A5

Cre - ole sis - ter, man_ ya can't re - sist her when she's soft a - gainst_ your lips... Voo-doo kiss!

(end Rhy. Fig. 3)

(end Rhy. Fig. 3)

Fill 2

Full P

1/2

3

sl.

Full P

1/2

7 (7) 5 7 5 7 (7)

sl.

Fill 5

Full P 1/4 sl.

Full P 1/4 sl.

7 (7) 5 5 7 (7) 8 (8)

sl.

Chorus
1st time w/Fill 3
2nd time w/Fill 6
N.C.

D5 D/F# G5 A5 w/Rhy. Fig. 1(last 3 bars only) D5 D/F# G5

Rhy. Fill 1----- Kiss_ me on the lips. Can heav -

1. w/Fill 4 2. A5 N.C. D5 D/F# G5 A5 N.C. G5 D5 A5 N.C. *(E5)

en be_ like this?_ Voo-doo kiss!_

*Chords implied by bass line.

Fill 3

Fill 6

Fill 4

Woo— uh. Fox-'s got that mo-jo work-in', uh. Mis-ter Big Eas-y.

pick sl. *mp* *sl.*

Ow!

sl. *sl.* *sl.* *sl.* *P*

w/Fill 7

Hoo, hoo.

sl. *sl.* *sl.* *trem. bar* *Harm. 2 1/2 (8va)* *Ho!* *Harm.* *let ring*

Fill 7

3 *3* *3* *3*

8va *1/2* *sl.*

hold bend *1/2* *sl.*

20 *19* *(20)* *(20)* *19*

*Flick toggle switch off and on in specified rhythm w/neck pickup volume off. Notes are struck before flicking switch on.

E5 N.C. E D/F G5

Here we go. Hot blood-ed an - gel, yeah uh. A

1/2 3 1/2 P trem. bar 2 1/2

(2) 2 (2) 2 2 (2) 4 5 (3) 6 6 6 5

Pre-chorus
w/Rhy. Fig. 3 & Fill 8
A5 N.C.

D5 D/F# G5 A5 N.C. G5

touch of sweet and nas - ty, a blind man could-n't miss...

A5 N.C. D5 D/F# G5 D5 A5

Cre - ole sis - ter, babe_ ya can't re - sist her when she's soft a - gainst_ your lips... Voo - doo kiss!

w/Rhy. Fill 1
N.C.

w/Rhy. Fig. 1 (1st bar only - 6 times)
A5 N.C.

D5 D/F# G5 D5 D/F# G5 A5 N.C. D5 D/F# G5

Kiss_ me on the lips. Can heav - en be_ like this? Voo-doo kiss!

8va- Full P Full sl. rake+ Full P Full loco Full P Full sl.

20 (20) 17 20 17 17 19 (19) 19 (19) 17 17 20 19 (19)

sl.

Fill 8

Full 1/2 trem

Full 1/2 trem

7 5 7 5 7 12 (14)

A5 N.C. D5 D/F# G5 A5 N.C. D5 D/F# G5 A5 N.C. D5 D/F# G5

(Voo-doo kiss!) Dig deep ba-by. Kiss me on the lips. Can heav -

Full P trem. bar Full Full P P

7(7) 5 5 7 5 8 8 (8) (8) (8) 7 7 5 5 5 8 8 (8) 5 8 5

A5 N.C. D5 D/F# G5 A5 N.C. A A \flat G E E \flat D A5 N.C. A5

en be like this? Voo-doo kiss! Ow!

Full sl. Full 1/2 Full P Full sl.

Full sl. Full 1/2 Full P Full sl.

8 (8) 20 20(20) 7 20 20 (20)

3 6 5 4 2 2 (2) (2) (2)

0 0 3 0 3 7 6 5 7 6 5 3 0

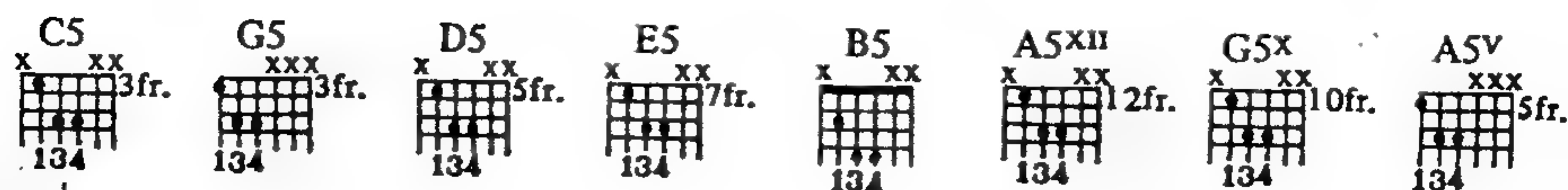
P

Additional Lyrics

2. Down by the river at midnight,
 You hear the rattle and roll of those chicken bones.
 A white-haired woman, a one-eyed jack,
 Mix me up a batch of that love flambeaux.
 I want a batch of that love flambeaux.
 I gave her half my money,
 She wanted just a little more.
 If you pay the price, then tonight's your night.
 You get what you pay for.
 You'll get what you pray for. (To Pre-chorus)

NEVER SAY NEVER

Words and Music by
Eric Martin and Jim Vallance



Moderate Rock ♩=94

Intro
N.C.(Em)
Gtr. I

Gtr. II

w/Rhy. Fill 1

Gtr. I

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0
P P P P P

10 7 7 7 7 8 7 7 9 7 7 10 7 7 7
3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0
P P P P P

1st, 2nd Verses
A5

N.C.(E5)

1. I wan-na know, - was it love or mon - ey? -
2. I should a - known - I'd be caught in the mid - dle. -

Rhy. Fig. 1

sl.

P P P P P

2 2 2 2 2
0 0 0 0 0
3

12 sl.

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0
P P P P P

A5

N.C.(E5)

No Come clean, tell the truth a - bout what you've - done.
way - out, - no al - i - bis. -

1/4

pick slide

P P P P P

2 2 2 2 2
0 0 0 0 0
3

3 0 0 5 0 0 6 0 0 7 0 0 3 0 0 0
P P P P P

Rhy. Fill 1 (Gtr. III)

12 14 15 12 12 14 14 14

D5 A5 w/Rhy. Fig. 1A B E B7

I'm read-y if you wan - na give_ me one more try. Yeah!

Chorus
w/Rhy. Fig. 2 (2 times)
E5 F#m7 D6/9

Nev - er say nev - er, 'cause I still re - mem - ber how
(Ah.)

E5 A5 D5 E5

we thought_ that love_ nev-er ends. Yeah! Through good_ times_ and bad_ times, it's

F#m7 D6/9 E5

al - ways_ a fine_ line. I'll nev - er_ say nev - er_ a -
(Ah.)

A5 D5 Bridge C5 Gtr. I G5 D5

gain. So far so good. You showed_ me_ how_
(Ooh.)

Gtr. II w/slide

3 8 8 10 10 10

C5 G5 D5

love_ is mis - un - der - stood... What - ev - er_ it takes,

8 10 10 10

C5 E5 D5 B5

I've made some mis - takes, but nev - er a - gain.

The first system shows a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "I've made some mis - takes, but nev - er a - gain." Above the vocal line, four chords are indicated: C5, E5, D5, and B5. Below the vocal line is a guitar line in treble clef with fret numbers: 8, 12, 12, 10, 10, 7, 7.

N.C.(E5) A5

Gtr. II Gtr. I

The second system continues the guitar parts. Gtr. II is in treble clef with a key signature of two sharps. Gtr. I is in bass clef with a key signature of two sharps. The system includes various guitar techniques like palm mutes (P) and fret numbers (7, 12, 10, 7, 7).

N.C.(E5) A5 (Both gtrs.)

Gtr. II Gtr. I

The third system continues the guitar parts. Gtr. II is in treble clef with a key signature of two sharps. Gtr. I is in bass clef with a key signature of two sharps. The system includes various guitar techniques like palm mutes (P) and fret numbers (7, 12, 10, 7, 7).

*Gtr. II is notated to the left of slashes in tab.

Guitar solo E5 A5^{x12} E5

Gtr. I

The fourth system shows a guitar solo for Gtr. I in treble clef with a key signature of two sharps. The solo includes various guitar techniques like palm mutes (P) and fret numbers (7, 12, 10, 7, 7).

Gtr. II

A.H. (15ma) A.H. (8va) Full-

A.H. A.H. Full-

P P A.H. pitch: G#

The fifth system shows a guitar solo for Gtr. II in treble clef with a key signature of two sharps. The solo includes various guitar techniques like palm mutes (P) and fret numbers (7, 12, 10, 7, 7).

JUST TAKE MY HEART

Words and Music by
Eric Martin, Andre Pessen
and Alex Co

Moderately ♩ = 132

Bb5 C5 Ab5
134 134 134

Intro N.C. *Gtr. I

mf
let ring throughout
clean tone

Harm.-----

*Tune ⑥ up 1/2 step to F.

Slower ♩ = 118

N.C. H P

w/fingers

H P

H₃P sl.

H P sl.

H₃P sl.

H₃P sl.

G

rit.

H P sl.

H P sl.

Rock ballad ♩ = 85

C5 C5/Bb C5/F C5 C5/Bb C5/F

Hum, _____ yeah.

Rhy. Fig. 1

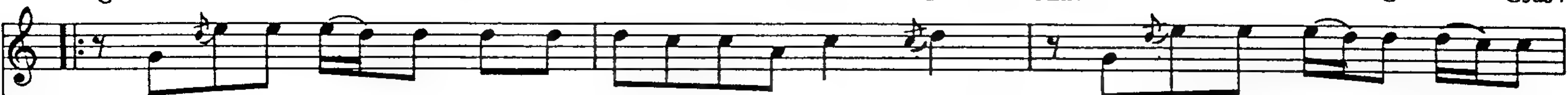
(end Rhy. Fig. 1)

*T

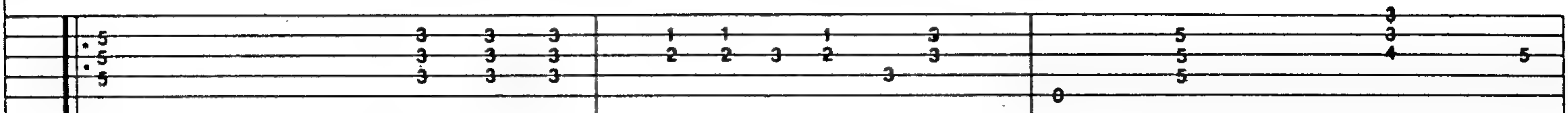
*T = thumb.

1st, 2nd Verses

C Bb F Bb Am7 G Gsus4



1. It's late at night_ and nei - ther one of us is sleep - in'_____ I can't I - mag - ine liv - in'
2. See additional lyrics

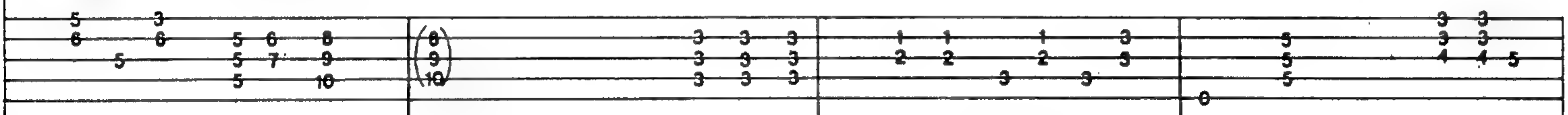
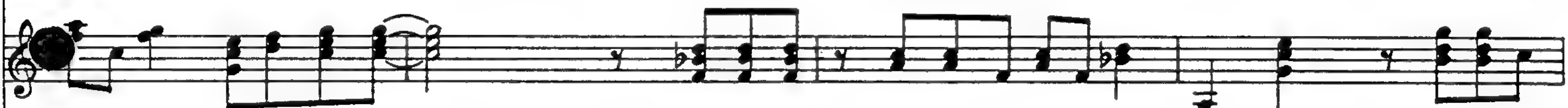


F G7(no 3rd) C Dm C

Bb F Bb Am G Gsus4



my life af - ter you're gone... Won-d'rin' why_ so man - y ques-tions have no an - swers, I keep on search-in' for the



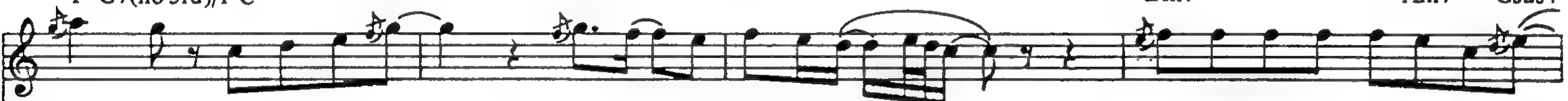
F G7(no 3rd)/F C

Csus4 *

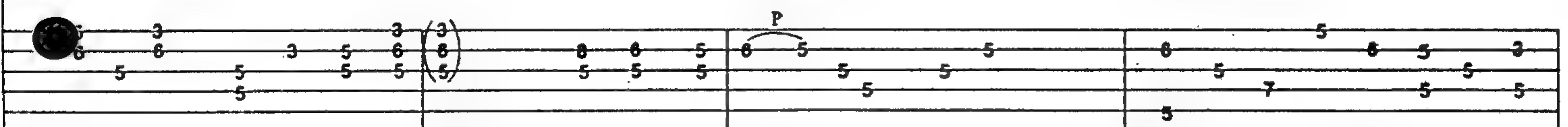
Am7

Dm7

Am7 Gsus4



rea - son why we went wrong... Where is... our yes - ter-day?_____ You and I could use it right now...



*Bass plays B

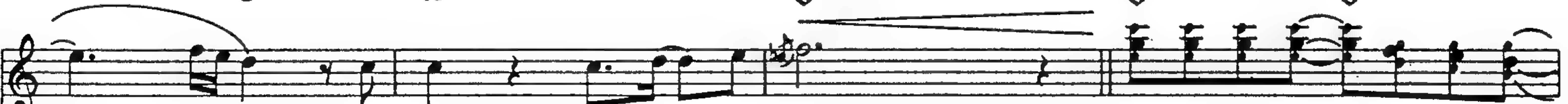
*Gtr.II
Bb5

Chorus
3fr.

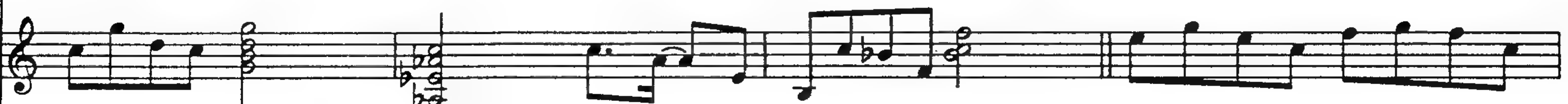
1fr.
F

G

Ab



But if this is_ good - bye... Just take my heart_ when you go...



*Standard tuning, w/distortion.

3fr. G
 ⑤3fr. C
 ⑥1fr. F
 5fr. A
 3fr. G
 5fr. A
 ⑤5fr. D

I don't have the need for it an - y - more. I'll al - ways love_ you, but you

Gtr. I

*Gtr. III

*Gtr. IV

w/distortion

*Standard tuning.

1fr. Bb
 ⑤open A
 ⑥3fr. G
 1. 1fr. F
 3fr. G
 w/Rhy. Fig. 1
 ⑤3fr. C

C5/F C5 C5/Bb C5/F

too hard to hold. Just take my heart_ when you go.

(Gtrs. III & IV out)

2.
1fr. F
3fr. G
Guitar solo Bb5
C5

Just take my heart_ when you go.____

Gtr. V

Full

H P sl.

H P

Full

H P sl.

H P

3 0 1 0 5 4 3 3

11 13 11 13 11 10 10 12 12 10 9 10 12 9 10 9 12 10 12 10 8 12 10

(Gtrs. III & IV out) Gtr. I

0 2 3

Ab5

8va-

Full

1/2

sl.

Full

1/2

sl.

18 (18) 22 (22) 20 21 20 19 20 22

1 1 1

3 5 3 3 1

Bb5

C5

Full

P P

sl.

H

Full p p

sl.

8 10 12 9 10 9 10 12 12 (12) 10 9 12 9 10

3 3 3 1 3 0 2 3

Bb5 Full sl. loco Full P Full PHP P 1/4 Full P PHP sl. A.H. (8va) A.H. (8va) P

P.M. P.M. P.M. P.M.-----

Full sl. Full P Full PHP 1/4 Full P PHP sl. A.H. A.H.

20 22 22 (22) 11 8 11 8 10 8 11 8 11 8 10 8 10 8 10 8 10 8 10 8 7 7 8 10 8 8 10 6 8 6 8 6 8 6

A.H. pitch: A

C5 Chorus 5fr. D 3fr. G 5fr. A

pick slide

Just take my heart... Just take my heart... when you go... Ba-by, take my heart...

(Gtr. V out) Gtr. I

3 sl. H P sl.

5 7 5 7 8 5 8 7 6 5 6 6 7 5

8 10 8 10 8 7 (7)

sl. H P sl.

Gtr. III Gtr. IV

5 (5) 5 5 5 14 15 17 14 11 12 14

⑤5fr. D ⑥3fr. G 7fr. B 5fr. A 7fr. B ⑤7fr. E *sl.*

I don't have the need for it an - y - more. I'll al - ways love you, but you're

7 5 7 8 5 8 7 (7) 5 5 5 7 6 7 7 7 5 7 5 5

sl. *sl.*

(17) *sl.* 17 15 14 14
(14) 14 12 11 12
sl.

3fr. C 2fr. B ⑤5fr. A 3fr. G 5fr. A ⑤1fr. B \flat 3fr. C 5fr. D (Gtr. III out)

too hard to hold. Just take my heart. Ba - by, just take my heart when you go.

5 7 5 7 7 7 7 5 2 3 5 5 5 6 6 7 8 9 8 8 7 10 10 10 10 10

(Gtrs. III & IV out)

10 9 7 5 7 8 10 12 7 9 10 9 7 5 7 8 10 12

D5

Take my heart. _____ Just take my

heart. _____ Oo. _____

C D

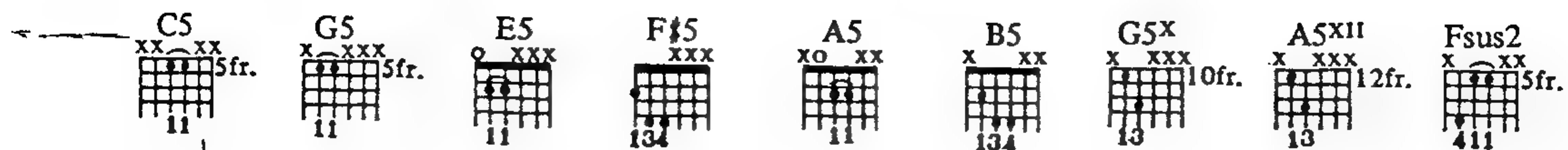
rit. *sl.* *sl.*

Additional Lyrics

2. Here we are about to take the final step now.
 I just can't fool myself. I know there's no turnin' back.
 Face to face, it's been an endless conversation.
 But when the love is gone, you're left with nothin' but talk.
 I'd give my everything, if only I could turn you around.
 But if this is goodbye ... (To Chorus)

MY KINDA WOMAN

Words and Music by
Paul Gilbert, Eric Martin
and Billy Sheehan



Moderate Rock ♩=114

Intro

A5 Rhy. Fig. 1
Gtr. II

Gtr. I *f*

Dm F#sus2 C5 G5 A5

*Let ring for 3 bars.

sl. sl. sl.

Dm Rhy. Fig. 1A- w/Fill 1 (end Rhy. Fig. 1)

F#sus2 C5 G5 A5

sl. H H sl.

Rhy. Fig. 2

Dm F#sus2 C5 G5 A5 (end Rhy. Fig. 2)

P.M.----4 P.M. P.M. P.M.----4

sl. sl. sl. sl.

Rhy. Fig. 3

Dm F#sus2 (end Rhy. Fig. 3) Rhy. Fig. 4- C5 G5 A5

P.M.----4 P.M. P.M.

sl. sl. sl. sl.

Fill 1

Ist, 2nd Verses

1. Way back in the ear - ly days, nine - teen hun - dred and for -
 2. A fall - en wom - an, femme - fa - tale. Her bod - y screams heart - break.

P.M.-----4 sl. P.M.-----4 P.M. P.M.-----4

(2)
(2)
(0)

10 7 (10) (10) 7 (7) 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G5 A5

ty - six ho - tel. She walked in with the look of love. That girl had
 Brains and beau - ty, break down the walls. I fall down

P.M.-----4 sl. let ring P.M.-----4

(7) 9 9 9 3 (3) 3 5 3 3 3 3 5 (5) 10
 (5) 7 7 7 0 0 0 0 0 0 0 0 0 2 2 2 7
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Sing harmony 2nd time only.

2nd time substitute Rhy. Fill 1 G5

bed - room eyes, fire en - gine lip - stick lips.
 to my knees, when I see her pic - ture in the mov - ie mag - a - zines.

sl. P.M.-----4 P.M. P.M.-----4 P.M.-----4 sl. let ring

(10) (10) 7 (7) 7 7 (7) 9 9 9 3
 (7) (7) 4 (4) 5 5 (5) 7 7 7 0 0 7 0
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Rhy. Fill 1 (Gtr. I)

Full Full

P.M. Full Full

(7) 9 9 10 10 3
 (5) 7 7 12 12 0 0
 0 0 0 0 0 0

All _____ heads _____ turned, _____ ooh, _____ the hu - man de -
 All _____ heads _____ turned, _____ ooh, _____ for the la - dy in red.

let ring-

H

G5 E/G# Asus2 Asus2

sire. _____ It set the world on fire, my kind - a wom - an.
 Bring up the house lights and say my kind - a wom - an. *(Wom - an.)

let ring-

P.M. sl. P.M. P.M. P.M.

*Echo.

w/Rhy. Fig. 1

Dm F#sus2 C5 G5 A5

Some - one's yes - ter - year dreams. And that's my kind - a wom -
 Bring - back those yes - ter - year dreams. And that's my kind - a wom -

w/Rhy. Fig. 3

Dm F#sus2 1. C5 G5 A5

an. I could tear down the sil - ver screen.
 an. Help me tear down the sil - ver screen.

2. Guitar solo

G5 G5 E5 F#5 E F#5 E5 F#5 E F#5

Gtr. III P.M. P.M.

Hey!

Gtr. III

A.H. Full (8va) Full A.H. 1/2 (8va) sl.

A.H. Full Full A.H. 1/2

17 (17) 17 17 17 (17) (17) 17 16 14 17 16 14 10 14 16 14 16 (16) 7

sl. sl.

w/Rhy. Fig. 1
A5

Gtr. I

My kind - a wom - an.

Dm F#sus2 C5 G5 A5

G5 x A5 XII
sl.

©10fr.
D
sl.

w/Rhy. Fig. 1A
Dm F#sus2 C5 G5 A5

3rd Verse

3. If I could go back in time, to the right place,

Gtr. I

P.M. P.M. P.M. P.M.

sl.

(2) (2) 10 (10) (10) 7 (7) 7 7

(2) (2) 7 (7) (7) 4 (4) 5 5

G5 F5

eye to eye. Mag - ic to burn, ooh,

Full P.M. Full let ring let ring

(7) 9 9 10 10 3 (3) 3 3 5 3 0 0 7 3 5 10 10 8

(5) 7 7 12 12 0 0 0 0 0 0 0 0 0 0 0 0

G5

the hu - man de - sire. She set the world on fire,

H let ring P.M.

(10) 8 10 10 9 10 8 8 10 10 3 (3) 3 3 3 3 2

(10) 8 10 10 9 10 8 8 10 10 3 (3) 3 3 3 3 2

Chorus A5

my kind - a wom - an. Some-one's yes - ter - year_ dreams._

*(Wom - an, wom - an.)

1/4

P.M.--- P.M. P.M. P.M.---

*Echo.

sl. sl.

w/Rhy. Fig. 3A C5 G5 A5 w/Rhy. Fig. 3

And that's my_ kind - a wom - an. I could tear down_ the

Dm Fsus2 w/Rhy. Fig. 3A C5 G5 A5 w/Rhy. Fig. 3

sil - ver screen._ My kind - a wom - an. *(Wom - an.)

*Echo.

Dm Fsus2 w/Rhy. Fig. 3A C5 G5 A5

Bring back those yes - ter - year dreams, yeah._ And that's my_ kind - a wom -

(cont. in notation)

w/Rhy. Fig. 3 Dm C5 G5 Asus2

an. Help me tear down_ the sil - ver screen._ Yeah,_

Freely

yeah, yeah, yeah._ Hmm.

let ring-----

N.C.(E7) E5 G5 N.C.(A5) E5 N.C.(E7) E5 N.C.

She's wait - ing all a - lone. (She's all a - lone.) Ha, ha.

1/4 1/4 1/4 1/4

H P rake H P

w/Rhy. Fig. 1 (Gtr. II*) E5 E7 E6 E5(#11) E5 Esus4 Em(#7) E7

Oh, oh, oh, mm.

f *w/Distortion.

2nd Verse E5 E(b5) N.C.(E7) E5 E(b5) N.C.(E7)

Ten weeks of rock and roll ar - cade. Seems like a year since.

Gtr. II

1/4 1/2 1/2 1/4

sl. sl. sl.

G5 A E5 N.C.(E7) E5

I've been paid. I've got to let it go, no one will

Rhy. Fig. 2

1/2 1/2 1/2 1/2

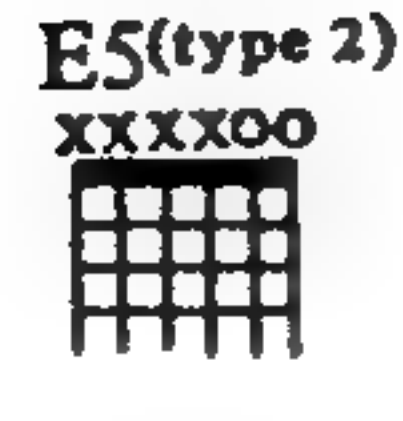
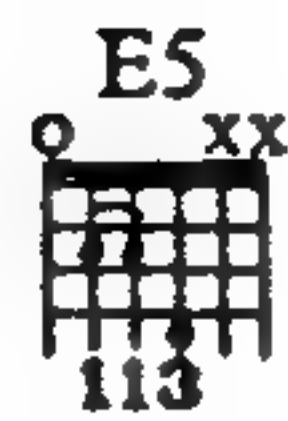
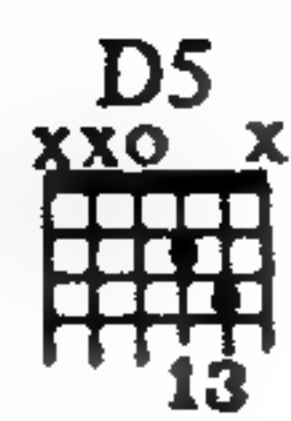
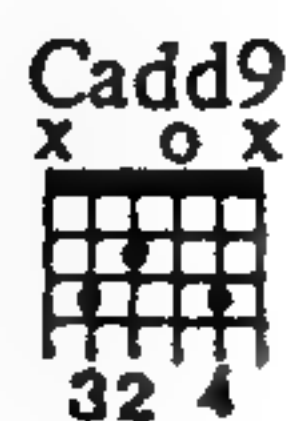
H P

A LITTLE TOO LOOSE

Words and Music by
Paul Gilbert and Billy Sheehan

All gtrs. tune down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Moderate Rock ♩ = 74

Intro E5 E7 E6 E5(♯11) E5 Esus4 Em(♯7)

Rhy. Fig. 1 (Gtr. I)

Ah, ooh.

mp let ring (clean tone)

1st Verse E7 E5 E(♭5) N.C.(E7) E5

Oh, mis - guid - ed wom - an knows my name... Now,

(end Rhy. Fig. 1)

sl. *1/4* *1/4* *1/4* *sl.*

E(♭5) N.C.(E7) G5 A5 E5

ain't got no - bod - y else to blame... I got a girl back home. (Got a girl back home.)

1/2 *1/4*

G5 A E5 N.C.(E7) E5 N.C. Chorus N.C.(E7)

ev - er know. I got a lit - tle too loose in

(end Rhy. Fig. 2) Rhy. Fig. 3

H P H P

E5 G5 A E5

O - kla - ho - ma Cit - y. I did - n't

(end Rhy. Fig. 3)

sl. sl.

N.C.(E7) E5

care if she was young, did - n't care if she was pret - ty.

Rhy. Fig. 4

sl. sl.

G5 A E5 Dsus4

I got a lit - tle too loose, a lit - tle too loose, a

(end Rhy. Fig. 4) Rhy. Fig. 5

P.M.----- P.M.----- P.M.----- P.M.-----

A9(no 3rd) Cadd9 D5 w/Fill 1 E5

lit - tle too___ loose. Oh, oh, oh.

(end Rhy. Fig. 5)

P.M.----- P.M.-----

sl.

3rd Verse

E5 E(b5)/B E5 Em E5 D5 G5 E5 E5 E(b5)/B E5 Em E5

Keep lit - tle se - crets___ for too___ long___ oh. Guess that I'll put___ them___

1/4 sl. 1/4 sl. 1/4 sl. 1/4 sl.

sl.

D5 G5 E5 D5 E5 G5 A E5 N.C.(E7) E5

in a___ song___ I got to let it go,___ no one will

1/4 1/4

sl.

Fill 1 (Gtr.III)

Harm. (8va) 2

trem. bar

Harm. 2

12 10 7 11 10 8 9 7 9 8 7 5 7 5 7 6 5 3 2

G5 A5 B5

All that lit - tle girl want - ed, yeah, was a slip - per - y sou - ve

let ring-----

P.M.-----

w/Rhy. Fig. 1 (Gtr. II) E5 E7 E6 E5(#11) E5 Esus4 Em(#7)

nir. Ooh, oh, yeah.

Chorus w/Rhy. Fig. 3 (1st 3 bars only) N.C.(E7)

E7

I got a lit - tle too loose in O - kla - ho - ma Cit - y.

G5 A E5 E5(type 2) w/Rhy. Fig. 3 N.C.(E7)

E5 Gtr. II P.M.-----

I did - n't care if she was young, did - n't

E5 G5 A E5

care_ if she was pret - ty. Yeah, yeah. I got a

w/Rhy. Fig. 5 E5 Dsus2

lit - tle too loose, a lit - tle too loose, a

A9(no 3rd) Cadd9 Gtr. II

lit - tle too loose. Oh,

D5 Cadd9 D5

oh. Oh, oh.

Gtr. III

Harm. (8va)

Harm.

5 5 5 3 4

5 5 5 3 4

Cadd9 D5

P.M. P.M.

Oh, oh, oh.

w/Rhy. Fig. 1 (Gtr. II - 1st 3 bars only)

E5 E7

Harm. (8va)

Harm.

Full Full 1/2 Full 1/2 Full

Full Full 1/2 Full 1/2 Full

5 4 5 5 4 5

10 10

E6 E5(#11) E5 Esus4 Em(#7)

Fdbk. (8va)

Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2

w/Rhy. Fill 1 N.C.(Em7)

Fdbk. rit.

Full 1/2 Full 1/2 Full 1/2 Full 1/2

10 10 10

Rhy. Fill 1 (Gtr. II)

Harm.

let ring

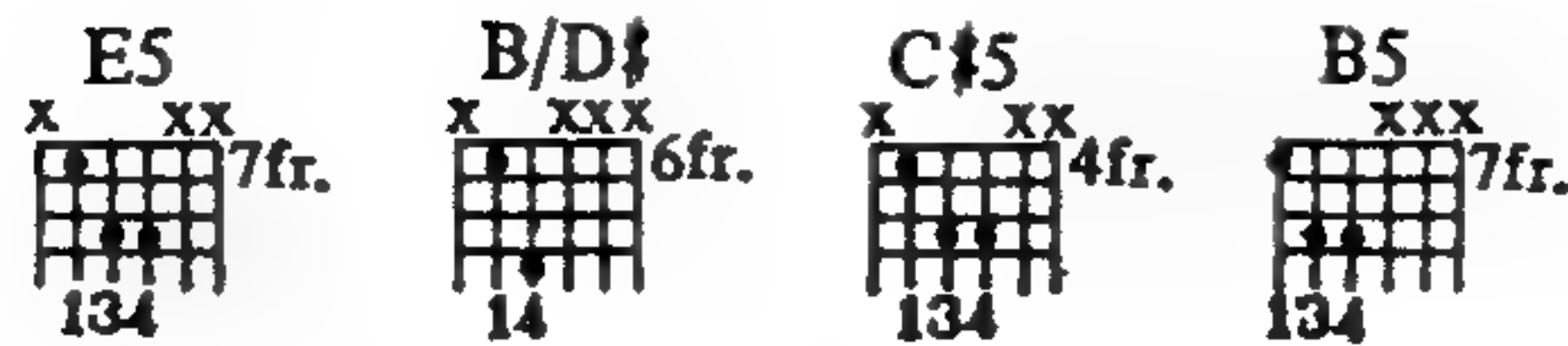
Harm.

2 4 3 12 12 12

ROAD TO RUIN

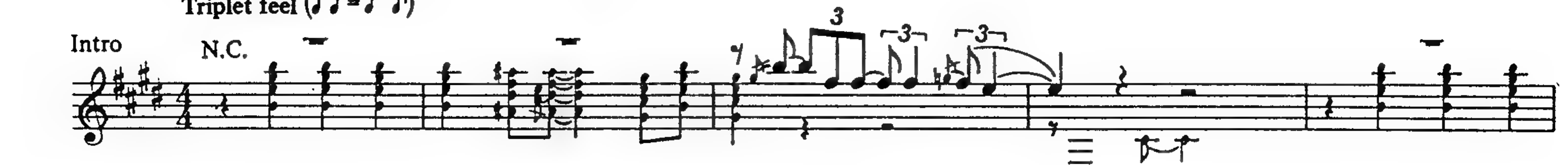
Words and Music by
Paul Gilbert, Billy Sheehan,
Pat Torpey and Jeff Paris

Moderate Rock $\text{♩} = 128$
Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)



Intro

N.C.

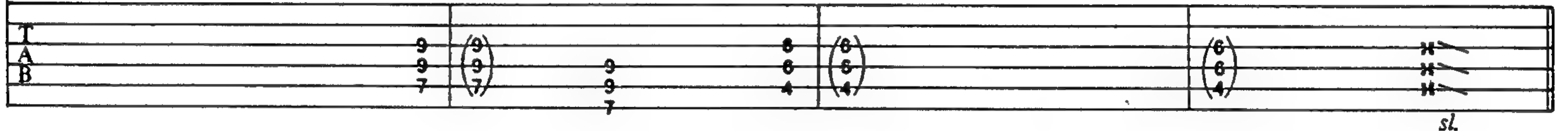


(She took me down the road_ to ru - in.) She_ took me down_ (Down, hmm.)_ (She took me



down.)

Gtr. I



1st Verse

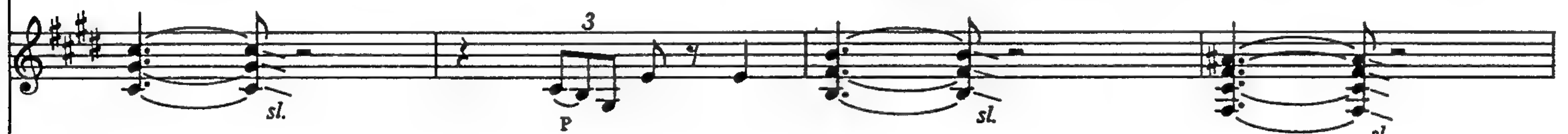
C#5

B5

F#



1. Good_ lord, uh, I tried to push her mem-'ry to the back of my mind.



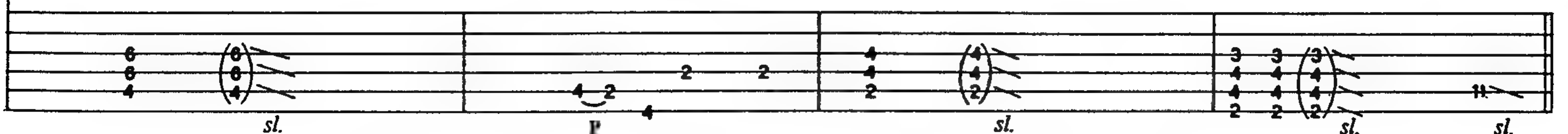
C#5

B5

F#



"Mis-tang Sal-ly" from her head to her toe. My life was in sham-bles when she shot down that road.



2nd, 3rd Verses
C#5

2. That was then, ——— this is now, ——— if I learned my les - son, I for -
3. Hip - hips, ——— sex - y legs, ——— ain't no sur - prise I got on my

Rhy. Fig. 1

P.M.----- P.M.----- P.M.----- P P.M.--- P.M.----- P.M.---

6 6 4 4 2 2 2 2 2 2 2 2 0

P

F# C#5

got it some - how ——— Head - lights in the drive - way, a knock at the door, ———
knees and begged, ——— yeah. Forked tongue, ——— and point - ed ——— tail, ——— if we

3 3 3 3

----- P.M.----- sl. P.M.----- P.M.----- P.M.----- P

3 6 6 4 4 2 2 2 2 2 2 2 2 0

sl. P

B5 F# Pre-chorus A5 B5

I hear that voice, and I know what's in store. Whoa, oh, whoa, oh. ——— I
make it this time, it's a cold day in hell. ——— Whoa, oh, whoa, oh. ——— She

3 3 3 3

P.M.--- P.M.----- P.M.----- let ring-----

4 3 3 2 4 4 4 4 0 4 4 4 0

2 2 2 2 2 2 2 2 0 2 2 2 2 0

sl.

C#m

looked in those an - gel eyes. Whoa, oh, whoa,
 said she'd be sweet this time, yeah. Whoa, oh, whoa,

let ring-----

B5 C#m A5 B5 C#5

oh. oh. One The dev - il was in dis - guise, yeah. She took
 kiss, and it seemed so right.

(end Rhy. Fig. 2)

Chorus

B5 F#m C#5 B5

me down the road to ru - in. (2nd time:) Yeah, ba -
 Bkgd. Voc. (She took me down the road to ru - in.)

Rhy. Fig. 3

P.M. P.M.----- P.M. P.M. P.M.----- P.M.

A5 C#5 F#5 E5

by. My head was spin - nin' 'round, don't know what I'm do - in' back

Bkgd. Voc. (She took me down.)

P.M. P.M.----- P.M. P.M. P.M. sl.

(4) 4 2 6 (6) 6 6 4 (4) 4 4 7

(4) 4 2 6 (6) 6 6 4 (4) 4 4 7

(2) 2 0 0 4 4 4 4 4 0 2 (2) 2 2 2 4 6

sl.

Guitar solo

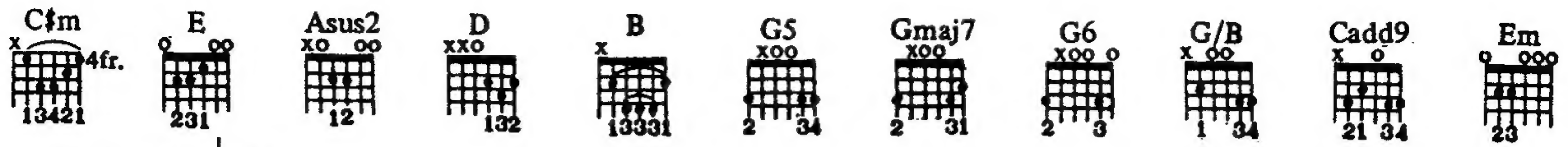
[illegible]

w/Rhy. Fig. 3 (2 times)

B5 F#5/A# C#5 B5 A5 C#5
 Down the road to ru - in. Yeah, ba - by. My head was
 (She took me down the road to ru - in.)
 F#5 E5 B5 C#5
 spin - in' 'round, don't know what I'm do - in' back on the road to ru -
 (She took me down.)
 B5 F#5/A# C#5 B5
 in. Yeow, yeah. I'll put that damn mem'-ry to the back
 (She took me down the road to ru - in.)
 A5 C#5 F#5 E5 B5 C#5
 of my mind. She's a pre - cious soul.
 (She took me down.)
 E5 B/D# C#5 E5 B/D# C#5
 (Gtr. I) Yeah, yeah. Down, down, down. Here we go a - gain,
 (Down, down.)
 Gtr. II Full P Full P Full P Full P
 sl 3 3 3 3 3 3 3 3
 9 11 9 11 (11) 9 11 9 (9) 8 12 (12) 9 9 11 9 11 (11) (11)
 sl
 E5 B5 Gtr. F# C#m A5 B5 C#5 Gtr. I sl
 down that road to ru in.
 Full P Full P Full P Full P
 3 3 3 3
 Gtrs. I & II Gtr. II
 Full P Full P Full P Full P
 12 (12) 9 12 9 12 12 (12) (12) 2 (2) 2 4 (4) 4 6 (6) 6
 0 1 2 3 4 0 0 2 2 2 4 4 6 6
 sl

TO BE WITH YOU

Words and Music by
David Grahame and Eric Martin



Moderately ♩=84

Intro (acous.) Gtr. II N.C. *mp*

Hmm, ha, ha, ha.

pp Gtr. I (acous.)

pp H

pp H

7 5

*Percussive sound produced by tapping body of gtr.

1st Verse

mf *Gtr. I

C#m E Asus2 E C#m E

Hold on, lit-tle girl, show me what he's done to you Stand up, lit-tle girl, a

*Gtr. II doubles Gtr. I w/slight strumming variations ad lib.

Pre-chorus

Asus2 E E E (open) Asus2 E

bro-ken heart can't be that bad When it's through, it's through Fate will twist the both of you So

D B E

come on, ba-by, come on o-ver, let me be the one to show you

Chorus

E F# 2fr. 4fr. open Asus2 B E G# 1fr. 2open E F# 2fr. 4fr. open Asus2

I'm the one who wants to be with you. Deep in-side I hope you

B E E F# G# E Asus2 B E

Feel it too. Wait - ed on a line, — greens
feel it too. Wait - ed on a line of and blues, — 2nd Verse

E F# G# E Asus2 B E C#m E

just to be the next to be with you. Build up your con - fi - dence, — so
just to be the next to be with you.

Asus2 E C#m E Asus2 E

you can be on top for once. Wake up, who cares a - bout lit - tle boys that talk too much. I —

Pre-chorus

Asus2 E Asus2 E D

seen it all go down. Your game of love was all rained out. So come on, ba - by, come on o - ver.

Chorus

B E F# G# E Asus2 B E G# E B

Let me be the one to hold you. I'm the one, yeah.
I'm the one that wants to be with you.

E F# G# E Asus2 B E F# G# E Asus2

Deep in - side I hope you feel it too. Wait - ed on a line of

B E E F# G# E Asus2 B E

Wait - ed on a line, yeah, just to be the next to be with you.
and blues, just to be the next to be with you.

Asus2 C#m G5

Why be a - lone, when we can be to - geth - er, ba - by?

Gmaj7 G6

You_ can make_ my life_ worth - while.. I_ can make_ you start_ to

Guitar solo

E ^{⑥2fr. 4fr. open} F# G# E Asus2 B E ^{⑥open} E E E ^{⑥2fr. 4fr. open} F# G# E Asus2

smile.

Gtr. III (acous.)

sl. H H sl. sl.

1 2 4 5 2 0 2 2 4 4 4 1 2 4 5 2 2 2

H H

B E E ^{⑥2fr. 4fr. open} F# G# E Asus2 B C#m

H P P sl. sl.

2 4 2 0 0 0 1 2 4 5 2 0 2 4 5 5 9 12 9 10 11

sl.

E ^{⑥2fr. 4fr. open} F# G# E Asus2 B E Pre-chorus Asus2 E

When_ it's through_ it's through..

sl. sl. H P P Harm. sl.

9 10 12 0 9 5 2 4 2 0 0 12 12 11 13

sl.

Asus2 E D

Fate_ will twist_ the both_ of you_ So come on, ba - by, come on o - ver,

Tempo I
Chorus

let_ me be_ the one_ to show_you. I'm the one who wants to

be with_you. I'm the one. Deep in - side I hope you feel it too, ooh..

Wait - ed on a line_ of greens and blues, yeah, just to be the next to just to be the next to

be_ with you. I'm the one who wants to be with you.

Deep in - side I hope you feel it too. Wait - ed on a line_ of

Wait-ed on_ that line, greens and blues, yeah, just to be the next to be with you. just to be the next to be with you.

Ooh.

rit.

Chords: B, G5, A, G/B, G, Cadd9, D, Em, E, F#, G#, Asus2, C#m, 5open, 63fr., 62fr. 4fr. open, 6open.